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MYTHOLOGY AND CHARACTER DEVELOPMENT

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THE DEVELOPMENT of character has always been one of the chief aims of good teachers and one that teachers of the classics have claimed as especially appropriate to their subject. However, the evident failure of the schools to produce good character as easily and efficiently as we should like to think we could prompted the launching in September, 1957, of a one-year comprehensive study on Character Development in Education, directed by Dr. Edward D. Eddy, Jr., Vice President and Provost of the University of New Hampshire; supervised by the American Council on Education's committee of the same name; chaired by Dr. Rufus H. Fitzgerald, Chancellor Emeritus of the University of Pittsburgh; and financed by the Calkins Foundation.

It seems timely for us to examine carefully just what is meant currently by character development and to reflect on our resources as teachers of the classics. The purpose of this paper is to present briefly a description of character development according to modern psychologists and to suggest how we may promote it through a suitable use of mythology.

As our chief authority for the current view of psychologists on character development I have selected Lee J. Cronbach, of the University of Illinois, whose *Educational Psychology* (New York, 1954) presents the subject in a clear and usable form. To begin with, Cronbach defines character as the way the individual makes choices which affect the welfare of others. That is, character is revealed when choices are made between major satisfactions involving self-gratification and altruism (p. 577). He points out that the primary problem of character education is to make sure that the person learns to take more pride and pleasure in considerate action than in impulsive and selfish behavior. However, since complete disregard of self is not good for a happy personal adjustment, the well-adjusted person will make choices that permit him to achieve his own goals too (p. 578). Thus the

LUCRETIVS

By DOUGLAS E. LAWSON
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He stands, an angry man abhorring
fear;

And, glowering at the smaller men,
He plucks apart the threads
That weave the patterns of their superstitions.

Infinitude he sees as shrunken only
In the finite mind which fixes boundaries

Upon a boundless universe!

Lone monist, gazing on the vast design
of Nature,

Architect whose tools were atoms
and the void!

He sees the sad miracle of his own
consciousness;

For love and hope and happiness
must fade,

And life is measured—he a part
of life.

And so he writes the *De Rerum
Natura*,

Adds *Finis*, and, smiling, melts into
infinity

And the pulseless shadows of oblivion.

ideal character takes intelligent thought for the best interests of all concerned and then acts accordingly. Incidentally, it is satisfying to us classicists to observe that this current view is as old as Aristotle, who stresses the importance of learning to make an intelligent choice of what is right and to feel pleasure and pain at the proper things (*Nicomachean Ethics* 2).

Character, then, involves thought and knowledge, but also, and especially, appropriate action. It is a well-known fact that a person may know and approve the right action and yet not do it. It is the *doing* of the right action which is the mark of character. This will to act, according to Cronbach, depends upon one's attitude (p. 325). The development of character, therefore, involves the building of proper attitudes. Cronbach states that attitudes are learned when a person accepts, tries, and confirms the attitudes of an admired figure (p. 334). The person so chosen

as a model must be someone the learner would like to resemble and thinks he can resemble. Thus, since the choice of a model is influenced by the personality of the learner, a variety of models must be available for a group of young people. This variety is supplied not only by living persons, but also by characters met in literature and in the movies and other forms of popular entertainment. Such dramatic and narrative presentations are especially effective since the learner lives in the characters for a while and tends to adopt their attitudes (Cronbach, p. 349).

Unfortunately, bad attitudes can be adopted as well as good. Plato was aware of this tremendous influence of literature for evil as well as for good, and in his fear and lack of confidence in man's choosing the better way he recommended a strict censorship for the masses (*Republic* 2). However, when he was faced with the problem of training leaders to make decisions, he had to admit that they could not be wise judges unless they had had an opportunity to know both good and evil. The chosen guardians of his state must be tempted by enchantments and yet come through with the choice of what is right (*Republic* 3).

Since we reject Plato's class education, we need for everyone the training he had planned for his chosen few. Exposure to examples of good and evil with guidance toward the acceptance of the good must be our plan. And where can we find a richer panorama of human life, presented in fascinating story form and with emphasis upon the heroic, than in the myths that form so large a part of classical literature? Homer was indeed considered the educator of Hellas, as even Plato, though reluctantly, had to admit (*Republic* 10).

A brief and tentative cataloguing of familiar mythological figures suggests the great variety of available models:

1) Strong men and athletes—Hercules, Ajax, Odysseus, Castor and Pollux;

2) Famous warriors—Achilles, Diomedes, Hector, Horatius;

3) Shrewd and popular leaders—Odysseus, Jason, Romulus, Aeneas;

4) Powerful and headstrong kings—Oedipus, Agamemnon, Tarquinius Superbus;

5) Wise old men—Nestor, Anchises, Tiresias;

6) Carefree and sometimes reckless youths—Phaethon, Icarus, Nisus and Euryalus;

7) Clever inventors and craftsmen—Daedalus, Vulcan, Mercury, Athena;

8) Poets and musicians—Apollo, Orpheus, Amphion;

9) Society playboys—Paris, Penelope's suitors;

10) Loyal friends—Orestes and Pylades, Aeneas and Achates, Nisus and Euryalus;

11) Loyal husbands—Hector, Odysseus, Menelaus, Sychaeus;

12) Devoted fathers and sons—Priam and Hector, Anchises and Aeneas, Aeneas and Ascanius;

13) Devoted wives and mothers—Andromache, Penelope, Alcestis, Hecuba;

14) Courageous and independent women—Antigone, Electra, Atalanta, Camilla;

15) Glamorous and reckless women—Helen, Medea, Dido;

16) Loyal and wise people in humble stations—Eumaeus, Baucis and Philemon.

In order to guide toward the choice of the best from all the abundance of models, we need to know more clearly what is considered "good" in character development. Returning to Cronbach, we find five levels of character differentiated according to maturity of motive and action (p. 578):

1) The amoral—when one acts with no realization that his choices affect others;

2) The self-centered—when one does what he pleases even though he knows it has a bad effect on others;

3) The conforming-conventional—when one does what his group does without considering whether it is good or bad;

4) The irrational-conscientious—when one follows a rule of good conduct without understanding;

5) The rational-conscientious—when one does what he thinks is best for everyone, even if he violates some rule or acts contrary to his group.

Everyone acts to some extent at all levels, with one level being most characteristic (p. 579). By observing examples of persons acting at these various levels, one can see the advantages and limitations of each and be influenced toward accepting the more mature levels as guides to conduct.

As we shall see, classical mythology provides models at all levels, beginning with the amoral behavior

of the infant Hermes. There is a charm in the story of the day-old infant who steals the cattle of Apollo to provide himself with a sacrifice and then, wrapping himself in his swaddling clothes, asks the accusing Apollo what a cow is (*Homeric Hymn to Hermes*). But it is obvious that only a divine infant could get away with such behavior and be genuinely amoral.

Of self-centered behavior there are innumerable examples, with heroes falling into this error as well as villains. The selfish way is chosen because of the apparent immediate reward, but in the long run evil consequences are reaped. Because of hurt pride Achilles sulks in his tent and enjoys the discomfiture of Agamemnon; he reaps the death of his best friend (*Iliad*). Dido disregards her vows and the wishes of her people to achieve possession of Aeneas; she reaps rejection, despair, and suicide (*Aeneid* 4). Theseus, in his haste for a triumphant return from Crete, deserts Ariadne and forgets his father's request that he change his black sails for white; his father leaps to his death (Catullus, 64).

Advancing up the scale to the conforming-conventional level, we find it illustrated chiefly by minor characters. This is as one would expect, since they would be more likely to lack the initiative and self-confidence required to exercise independent judgment and to act without group support. Going along with the crowd is probably typical of the majority of people, especially of teenagers, and it is a healthful experience for them to realize the mediocrity of their behavior. Who wants to follow the example of Odysseus' men who ate the lotus and had to be carried to the ships, or those who were taken in by Circe and changed to swine, or those who killed the cattle of the sun and died by shipwreck (*Odyssey* 9-12)?

Irrational-conscientious behavior is rather rarely illustrated in Greek mythology, as the Greeks were not a people given to formulas and rules of conduct. Orestes' killing of his mother, Clytemnestra, to avenge the murder of his father, Agamemnon, is probably the best example (Aeschylus, *Oresteia*), but the Greeks felt the horror of it and the need to establish a more rational method to handle the punishment of murderers. In Roman legend we find the emotional devotion to the ideal of chastity destroying Lucretia and Virginia (Livy, 1 and 3).

Closely related to this irrational-conscientious behavior is behavior

which, while intending to do what is right and reasonable, is inadequately thought out, too hasty, or inflexible. Here we find many more examples: e.g., Antigone's headlong burial of her brother against the king's decree and her suicide before rescue from her living tomb is possible (Sophocles, *Antigone*); Oedipus' curse upon the murderer of Laius, which comes back upon his own head (*idem*, *Oedipus Rex*); Theseus' fatal curse upon his innocent son, Hippolytus (Euripides, *Hippolytus*); and Aurora's prayer for the immortality of Tithonus, bringing him an endless old age (*Homeric Hymn to Venus*). Here, too, we find the gods bound by the unchangeable quality of their oaths: Jupiter forced to grant Semele's request to see him in his heavenly form, though it means her destruction (Ovid, *Metamorphoses* 3); and Apollo compelled to allow Phaethon to drive his chariot with fatal results (*ibid.*, 2).

The highest level of character to the Greeks, as it is to us, was the rational-conscientious, revealed when the person uses his intelligence to decide what seems best for all concerned and then acts accordingly. Here we find the heroes and heroines of Greek mythology at their best: Achilles, when he matures to the point of sympathizing with the grief of his enemy Priam and returns the body of Hector for proper burial in spite of the requirements of vengeance for the death of Patroclus (*Iliad* 24); Penelope, when she withholds her wifely welcome and tests the identity of the returned Odysseus by suggesting the moving of his bed built on the old olive tree (*Odyssey* 23); Aeneas, when he chooses to fulfill the destiny of his son and his people even at the price of his own and Dido's pain (*Aeneid* 4).

Odysseus himself has become a kind of embodiment of the Greek admiration for shrewd wits. Although he sometimes makes mistakes, in a crisis he can be counted on to think of the best interests of all and to act accordingly. Thus he endeavors to persuade Achilles to forsake his wrath toward Agamemnon and to return to combat for the sake of all the Greeks (*Iliad* 9); he rescues himself and his men from various predicaments, such as the cave of the Cyclops, the enchantment of Circe, and the song of the Sirens (*Odyssey* 9-12); on his return to Ithaca he is kind and understanding in his behavior toward the hopeful but fearful Penelope (*Odyssey* 23).

While the mere reading of the myths can and may lead young peo-

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LETTERS FROM OUR READERS

LEARNING VOCABULARY

Mrs. Pauline E. Burton, of the Libbey High School, Toledo, Ohio, recommends the following:

"When a new vocabulary is taken up, I pronounce each word carefully, with no abbreviations. The students repeat the words; then they must write each one twice for the following day, again with no abbreviations. Each word must be divided into syllables, and the accent must be marked, in accordance with rules which I dictate to the students and which they must learn. They must also mark long vowels (on a test every five vowels missed count as one mistake). This practice assists greatly in achieving a proper pronunciation.

"In oral work I like to have the English given first, and even if I give the English word myself, the student repeats it before continuing. Here too I do not permit abbreviations. Thus a student will give a comparison as follows: 'brave—*fortis*, *fortis*, *forte*, 3** (to indicate that the word is an *i*-stem); braver—*fortior*, *fortior*, *fortius*, 3; bravest—*fortissimus*, -a, -um.' For verbs we apply a similar pattern, e.g., 'love—*amo*, *amare*—cut off the -re, *amavi*—cut off the long -i, *amatus*—cut off the -us, -a, -um, 1st.'

"I must admit that my students know their forms."

MACHIAVELLI AND MYTHOLOGY

According to a newspaper clipping sent in by Miss Audrey R. Cooper, of the Regional High School in Penn's Grove, N. J., the "Cena Deorum" held by the school's JCL chapter last March "was a Machiavellian scheme for having the pupils learn mythology through play." Miss Cooper's accompanying letter reads in part:

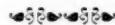
"The deities spoke in Latin and the menu was Roman (we called it nectar and ambrosia). All of the major deities were represented. My pupils also insisted on the Fates—spindle and shears included—and the six Vestals. As each deity entered he asked in Latin *Quis sum?* The forty recently inducted first-year students tried to identify the deity by some detail of costume peculiar to that god or goddess. The answers were written, and then graded by the gods, to each of whom a first-year slave had been assigned. The number and na-

ple to choose inspiring models, a teacher should not leave this possibility to chance. Cronbach emphasizes the point that insight can be increased and emotional acceptance stabilized into policy through guided group discussion (p. 607). The teacher can call attention to a hero's behavior, and its motives and their consequences can be discussed. Ethical conduct can be analyzed more easily in a culture other than one's own. Finally, a principle of conduct or a value can be generalized from specific examples. When these values are understood in terms of the consequences stemming from their use in guiding conduct, a rational value system can be developed. A person has such a value system when he knows what things are most important and why, and can choose between conflicting values rationally rather than emotionally, with emotional commitment reserved for a few basic goals or values only (Cronbach, pp. 585-586). That person has, in fact, a philosophy of life to guide him through times of stress and uncertainty.

We have now considered briefly the nature of character development and how we may promote it through the use of mythology. It remains to list the sources of myths that are most easily available for teachers. The best, of course, are the writings of the classical authors, primarily Homer's *Iliad* and *Odyssey*, the *Homeric Hymns*, the plays of Aeschylus, Sophocles, and Euripides, Vergil's *Aeneid*, Ovid's *Metamorphoses*, and Livy's *Ab Urbe Condita*. There are also useful modern anthologies and handbooks, especially those by Bulfinch, Gayley, Sabin, Fox, and

Rose; more recently Gustav Schwab's classic German collection of the myths, made over a hundred years ago, has been charmingly translated into English under the title *Gods and Heroes* (New York, 1946).

With such suitable, available, and delightful material to work with, the teachers of the classics should stand high in any study of character development in education.



"NIHIL SUB SOLE NOVUM..."

Recently an article in the Sunday supplement of a New York newspaper featured the "markings on the floor" which are used in "live" dramatic presentations on television, particularly those which require large casts. The purpose of the lines on the floor is, as the writer says, to "put the performers in their places." Using cryptic symbols, the production manager indicates just where each person, camera, piece of furniture, unit of scenery, etc., is to stand, and the point or points to which each is to move or be moved as the performance proceeds. The complexity of the scheme is indicated by the number of marks required for one "show"—78 to 80 marks for scenery, 15 to 20 marks for actors, 35 to 50 marks for cameras.

All of this strikes a responsive chord in the student of the Greek drama. We are told specifically (Hesychius, s.v. *grammai*) that the movements of the chorus in the Greek theater were plotted carefully beforehand, and that there were lines marked on the floor of the *orchestra* to guide them in their evolutions.

—L.B.L.

ture of the slave's duties during the dinner were determined by his grade on the mythological quiz. At the conclusion of the dinner, Zeus bestowed upon the 'deified Julius' the honor of liberating the slaves.

"Prizes for the best costumes were awarded to Hebe, the cup-bearer, to Melpomene, Muse of Tragedy, and to Artemis.

"We had great fun, and the students have learned much mythology. Our chapter's motto is 'Agendo Discimus.' I feel that on this occasion it was justified."

LANGUAGES AND ST. VALENTINE

Miss Nida Glick, chairman of the Language Department at Lincoln High School in Cleveland, Ohio, has sent us the following interesting account of a recent celebration of St. Valentine's Day at her school:

"To stimulate and increase interest in the three languages of our curriculum, February 14 was designated 'Language Day.' High-lighting the day was a Valentine Tea, to which all language students were invited; they were urged to bring as guests other students who might be interested in studying a foreign language.

"The tea was held during the last period of the day in the school library, which had been decorated profusely with exhibits, maps, posters, travel folders, and valentines. These valentines had been made by the students and bore verses and lines in Latin, French, and Spanish. There was an additional display of valentines in an open case in the main hall for the entire week; these had been arranged festively in the shape of a large heart upon a background of large posters of Rome, Paris, and Madrid (secured from air lines).

"After refreshments of punch, cookies, and mints had been served, a panel of six former language students discussed 'The Value of Studying Languages.' The Supervisor of Foreign Languages was a guest and addressed the large group present.

"The Art Department co-operated with us in its own Valentine display by including hearts containing verses and sayings in the three languages with English translations. These had been submitted by the language teachers.

"A word contest with a \$5 prize was open to all students. From the words 'Latin,' 'French,' and 'Spanish' contestants were to list as many English words as they could find. Judges were the members of the Language Department. The winner was an 8A girl who had taken Exploratory Spanish but was planning to begin

Latin the next year—she formed 1703 words from a combination of the names of the three languages.

"It is hoped that the project will draw more students to languages; it was timed just before elections were to be made for the next semester."



SOME MARYLAND ACTIVITIES DURING THE PAST YEAR

By W.M. RIDINGTON
Western Maryland College

SOME TIME ago I became a member of the Committee on Procurement and Preparation of Teachers under the chairmanship of Dr. Carolyn E. Bock, of Montclair State Teachers College. This particular committee is a sub-committee of the Joint Committee of American Classical Organizations. During the past twelve months many activities involving Latin teachers have taken place, including the Latin Workshop at Western Maryland College, developed with the co-operation of the Classical Association of the Atlantic States. I will mention here only those Maryland activities which were rather directly related to my committee work.

In May of 1957 I sent a questionnaire dealing with the status of Latin in Maryland to school administrators in the state, as well as to public, private, parochial, and college teachers of Latin whose addresses I could get. The results of this questionnaire were tabulated during the summer and mailed to the original list of administrators and teachers. The tabulation showed an increased interest in Latin, a shortage of qualified Latin teachers, and a need for some type of summer program to bring teachers up to date on modern teaching methods, especially teachers who were returning to teaching after a number of years of absence.

In the early fall of 1957 I revised the list of Latin teachers in Maryland, using information from official sources for public schools, and with the help of Latin teachers in private and parochial schools. A letter prepared by the president of CAAS was mailed inviting Latin teachers to join CAAS, their regional organization. Mr. Jack Ramey, of The Park School in Baltimore, sent a letter to teachers inviting them to consider the possibility of some organized activity among the Latin teachers of the state. At the Latin section of the fall meeting of the Maryland State Teachers Association Mr. Ramey and I were listed on the program to lead discussion along these lines.

Before Christmas the plan for a Latin workshop at Western Maryland College developed, and brochures were mailed to teachers in the state soon thereafter. Western Maryland College arranged for a showing of Tyrone Guthrie's *Oedipus*. Teachers within reasonable driving distance of the College were invited to attend, and twelve minutes of time for discussing the movie was given by the local radio station.

Shortly before the annual CAAS spring meeting programs of the meeting were mailed to Maryland teachers. An unofficial count indicated that at least thirty-four from Maryland were present at the meeting, which was held at Gettysburg, Pa. With the mailings of the CAAS program a newsletter was inclosed to Maryland teachers. This is, as far as I know, the first newsletter to be sent to Latin teachers in the state, and was prepared with the help of Mr. Ramey.

One tangible evidence of the results of this Maryland activity is the fact that subscriptions to the *Classical World*, official publication of the regional association, increased 147% during the year, and that sixteen Maryland teachers were represented among the registrants at the Western Maryland College Latin Workshop.

MATERIALS

Professor Eugene S. McCartney, of the University of Michigan, calls attention to an article in the November, 1958, issue of *Holiday* by the well-known linguist, Mario Pei. Called "Who Said Latin Is Dead?," it "contains much that has been said before, but . . . teachers and students would enjoy it," writes Professor McCartney.

Mr. D. William Blandford, of the Trinity School, Croydon, England, announces the availability of his latest filmstrip, "The Second *Aeneid*." For the general pattern of these strips, see *THE CLASSICAL OUTLOOK* for December, 1957 (p. 28), and April, 1958 (p. 80). Available at the same address, at 10¢ a copy, is a detailed blueprint for modeling, out of clay or other plastic material, a Roman lamp that can be fired, filled with oil, and used.

Mr. Blandford has also sent us a copy of *Acta Diurna*, the Latin publication of the British Orbilian Society, of which he has just assumed the editorship. For those of our readers who are not acquainted with them, the *Acta*, which appear in February, May, and October, are in-

tended for use in schools with students of Latin. On the style of such Cis-Atlantic publications as *Res Gestae* and *Auxilium Latinum*, the issue at hand contains eight pages of news reports (the fictitious date of publication is September, 44 B.C.), stories, poems, jokes, puzzles, cartoons, comic strips, etc., all in Latin. About half a page is devoted to a "Glossarium in Quo Verba Non Nulla Infrequentiora Anglice Redduntur." For further information address the distributors, Centaur Books Ltd., 284 High St., Slough, Bucks., England.

The September, 1958, issue of *Vita Latina* (see THE CLASSICAL OUTLOOK for October, 1957, p. 3) has been sent in by Dr. Goodwin B. Beach, of West Hartford, Conn. Of its 140 pages, all but 28 are in Latin. As of special interest to teachers we cite the following articles: "Orthographiae Latinae Summa Principia," by J. Jimenez Delgado; "Pollicarius," by A. Sinues Ruiz (a version of "Tom Thumb"); a dramatic skit by Dr. Beach: "Duae Mulieres confabulantur—Anna et Maria in macello obviam fiunt"; "Nova et Vetera," a charming essay by Monsignor Antonio Bacci, the Papal Latin Secretary (Ab Epistulis Pontificis Maximi ad Principes); "De omnibus pauca latine expressa," by Gérard Cotton (a miscellany of paragraphs dealing with such varied fields as history, sports, business correspondence, cooking, literature, and daily living, with translations into French); and several pages of original poems by J. J. Meunier and P. Mangeot.

SOLILOQUIES— A WAY TO ORAL LATIN

BY GEORGE STOLZ
Annhurst College, South Woodstock, Conn.
IF WE are interested in breathing new life into Latin teaching, a certain fluency in the oral use of the language must be acquired by students and teachers alike. Ever since Latin ceased to be a commonly spoken language, Latin teachers have faced the problem of teaching its colloquial usage. It was for this purpose that Sebastianus Castellio (Sébastien Chatillon, 1515-1563) dissolved the Bible into graceful Latin dialogues, and that John Comenius (1592-1670) dramatized the material in his famous *Janua linguarum reserata*. Three centuries later, when the masters of Perse School in Cambridge, England, were about to apply the direct method to the classical languages, their problem was still to acquire the necessary fluency. As R. B. Appleton put it in *Some Prac-*

tical Suggestions on the Direct Method of Teaching Latin (Cambridge, 1913), "We have not been brought up to speak Latin, and facility of speech is even more a matter of practice than of scholarship . . . one must set oneself definitely to acquire a facility of speech by mental paraphrase of a passage or by composing orally little descriptions of everyday events" (p. 5). One way to acquire the desired fluency is indicated by W. H. D. Rouse and R. B. Appleton in their *Latin on the Direct Method* (London, 1925): "An excellent plan is to give up some portion of a holiday to a walking tour with a friend, and to agree to speak nothing but Latin from start to finish. A week of this will prove a wonderful tongue loosener" (p. 24). [Editor's Note: Dr. Rouse was quite right; a friend and I once spent a summer acquiring a considerable degree of fluency in Esperanto in this manner, taking long walks daily during which we allowed ourselves no other means of communication.]

Friends prepared to hitchhike and talk Latin are rather scarce. But the desired conversation can be carried on with oneself, in the form of soliloquies about everyday topics à la Gouin. The method on which such soliloquies are based was originated more than eighty years ago by the great language teacher, François Gouin (1831-1896). Not only has it left an indelible mark on language teaching, but it is still widely used, either exclusively or in connection with other methods. No better description of it can be given than by quoting Professor W. Simon, of the University of London, who has revived it with great success: "Each series is complete in itself. It consists of a number of sentences describing in order an action, or a series of actions. . . In strict succession are described all movements which are necessary to execute the action described in the series. A student who clearly visualises the scene, or better still, who tries to mime it while speaking, is bound to connect the words with the corresponding movements, facts, or events, either in his imagination or while performing the action itself. After mastering the linguistic material, he should have little difficulty in memorising and reproducing the complete series. . . Within the sentence, the verb is of special importance. Gouin called it the 'soul' of the sentence. It may be found useful to accompany the verb of each sentence at least by appropriate gestures, if one does not mime

the series. Such gestures will increase the automatic understanding of the sentence" (*Chinese Sentence Series* [London, 1942], pp. 21-22).

The vocabulary of the following sample series comes mainly from classical sources (*suscitabulum*, e.g., is from Varro) or from material of the nineteenth century, when Latin was still spoken in Austria and Hungary; some of it is of more recent coinage. Every word, however, is based on the greatest of linguistic authorities—usage.

I. EPISTOLAM SCRIBO

1. Tempus est scribendae epistolae.
2. Latine epistolam conabor scribere.
3. Sumo chartam epistolariam, in qua epistolia, seu epistolas, familiaribus scribo.
4. Adscribo diem supra.
5. Pro mea consuetudine simpliciter dico.
6. Scribendi iam finem feci.
7. Epistolam scriptam complico et impono involucri.
8. Involucrum agglutino.
9. Insignaculum ei inscribo.
10. Agglutino pittacium, eam frustulam chartae seu schedulam cuius facies altera gummi est illita, eoque modo vecturam tabellariam solvo.

II. CUBITUM EO

1. Usque ad noctem laboravi; nunc iam fere confectus sum.
2. Quoniam iam nox est, mihi eundem est cubitum.
3. Cubitum ire volo.
4. Non multum edo cum statim iturus sum cubitum.
5. Est tempus dormiendi.
6. Antequam dormitum pergo, vestes exuo.
7. Discalcatus sum.
8. Soleas tantum pedibus subieci.
9. Portam aperio et cubiculum apparet.
10. In medio stat lectus.
11. Linteamina toro imposita sunt.
12. Est stratus in sponda super torum cum lodicibus et stragulis.
13. Cubiculum vero habeat necesse est spondas ligneas et lectisternia.
14. Intendo suscitabulum in horam sextam, sexta enim surgere volo.
15. Oscito, magno rictu aperio os, somnolentus.
16. Dormire cupio.
17. Detraho soleas.
18. Recipio me in lectum.
19. In lectulo quiesco.
20. Lychnum extinguo.
21. Mox me sopori (levi somno) trado.
22. Inivi somnum.
23. Omnibus dormio—non sum excitandus.

III. MANE SURGO

1. Suscitabulum me suscitavit.
2. Somniculosus oculos aperio.
3. Est tempus surgendi.
4. E lectulo surgo.
5. Soleas pedibus induo.

Appended are some miscellaneous expressions, *scitu necessaria et praxi usuique utilia*, dealing with the same general subject as the last two soliloquies. These are not arranged as a series.

Per duas noctes dormire non potui.
—Dormitne amicus tuus? Dormit (noctem duxit insomnem).—Rectene

hance noctem perdormivisti? Vehiculatorum strepitus mihi somnum abstulit, et dum somnos captabam mane, pueri iterum eos mihi ademerunt. Nunc somnum vix teneo.—Dormito!—Simul ac cenavit, legit, dein indormiscit.—Vix cenatus indormisco.—Interdum laboro et noctu dormio.—Ad lucem dormitat.—Ultra septem horas nunquam dormio.—Morsus eram a cimicibus.—Recipiamus nos in lectum.—Ancilla soporat infantem.—Mitigavi infantem.—Lectis nos commendamus.—Me ad somnum componam.—Iube ancillam lectum sternere, et mundos lodices imponere.—Praemature adhuc cubitum ire.—Dormi quiesce.—Pessime quievi hac nocte. Surge igitur; sin minus, stragula subito avelam.—Dic modo cur nondum cubitum ieris? Tota hac nocte non dormies?

NOTES AND NOTICES

LATIN IN LATIN AMERICA

Professor B. L. Ullman, of the University of North Carolina, has some interesting information about the status of the teaching of Latin in Argentina. At the University of Buenos Aires the Classics Department has inaugurated an "Instituto de Estudios Latinos," which is a sort of Service Bureau for the study of the methods of teaching. The director, Professor Aida A. Barbagelata, has written to Professor Ullman as follows (Professor Ullman's translation):

"The teaching of Latin and Greek is precarious in our country: it does not have the support of an effective foundation in the secondary schools, and that fact lowers the level of study on the university plane. I start, therefore, with the urgent need to invigorate the elementary teaching of Latin (Greek is not taught in the secondary schools) in order to bring to the University students disposed to learn more, ones in whom the fundamentals are already fixed and assured, and in whom an interest in and love for antiquity have been awakened. You will agree with me that the fundamental need is to prepare a body of teachers who know their Latin well and who are acquainted with, experiment with, and discuss the methods of teaching which are employed today in those countries which, unlike ours, have a long tradition of effective teaching, or have made plans and resolved problems similar to those which engage our attention. I deal next with uniting in this Institute the young teachers of this city who are inter-

ested in these studies, I urge them to increase their knowledge of Latin, studying one author intensively, and I propose to them that in their respective schools they use a different method of instruction, with a view to finding in practice the one which produces the most effective results for our students. We shall not see the fruits of this soon, but some results should begin to appear, and we who work in this field already have the habit of toiling patiently."

Professor Ullman adds:

"Professor Barbagelata did not say so, but I am sure she would welcome materials bearing on her problem."

"Correspondence with Brazilian teachers reveals a similar situation in their country. Perhaps someone would take it upon himself to survey the status of the Classics in the various countries of Latin America and to publish his findings. We should be in closer touch than we are with our colleagues to the south of us."

CEEB NEWS

Professor W. L. Carr, of the University of Kentucky, calls attention to the Advanced Placement Program conducted for the past three years by the College Entrance Examination Board. Through this program able and ambitious high-school students may gain college credit by taking college-level courses in any of eleven subjects (including Latin), and by passing the examinations administered by the Educational Testing Service. These examinations are given in mid-May at various centers throughout the country, and in mid-July a full report on the student's examination along with other pertinent information is sent to the college to which the student has been admitted. The college then makes its own decision in regard to placement and/or college credit for the student.

The fee for taking each advanced placement examination is \$8, and there is a registration fee of \$5.

The main purpose of the Advanced Program is to encourage gifted high-school students to undertake work commensurate with their ability and to prepare them as college freshmen to undertake advanced courses. Another purpose is to improve articulation of work done in school and college.

Some by-products of the plan are 1) a challenging experience for able secondary-school teachers and students alike; 2) a reappraisal of subject matter and teaching methods in the schools and colleges; 3) encouragement in the schools and colleges to think of students as individ-

uals; 4) incentive to schools which have not been doing so to offer advanced courses, e.g., Latin III and IV.

Participating in the program in 1957-1958 were 359 schools and 301 colleges.

Teachers in schools considering the establishment of advanced courses should communicate with the Director of the Advanced Placement Program, College Entrance Examination Board, 425 W. 117 St., New York 27, N. Y.



QUAESTIONES MYTHOLOGICAE

By SAMUEL LIEBERMAN
Queens College, Flushing, N. Y.

IN THE studying and teaching of mythology over a number of years, many questions arise, some of them asked by students, some of them put by the teacher to his students and to himself. To find answers one must re-examine the classical writers themselves as well as have recourse to the work of modern scholars in the field and in the related fields of comparative religion (and mythology) and anthropology, or to whatever else may shed light on these problems.

The following are four of the many questions that can be and have been raised. The answers are given in all humility, for the writer knows full well that much still remains to be learned, much is still in dispute, and much depends on current fashions of thinking that affect all fields and that may change as fashions have a habit of changing. If these questions and attempts at solutions do nothing else, they will at least make the student aware of the fact that myths evolve and change with changes in culture, and that the form in which they appear in modern literature (mostly by way of Ovid) is not necessarily their original form. It is further hoped that questions such as these will raise more questions.

1) Why did DEUCALION and PYRRHA, after the Flood, have to repopulate the earth by casting stones behind them? Why, being husband and wife, could they not, like Noah and his wife, produce children in the normal way?

Actually Deucalion and Pyrrha did produce at least three children by normal conception and birth: Hellen, Amphictyon, and Protogeneia (Apolodorus, 1.7.2). These, however, were heroic figures and not the ordinary run of mortal that was created from stones. Thus, according to Apolodorus, Hellen was the eponymous

ancestor of the Hellenes, and Amphictyon was an ancient ruler of Attica. Protogeneia, on the other hand, is a vague person whose name seems to mean "first-born-woman" and who may have been the Pandora or Eve of a forgotten tradition. Now, though all the Greeks may well be called Hellenes, in a stricter sense this term originally probably referred to the chiefs or nobles and not to the lower classes. Thus the story of the people born from stones actually refers to the masses, the lower born, whereas direct descent from the gods or from children of gods was reserved for the chiefs or the aristocracy.

2) Why is HEPHAESTUS, a god, represented as lame?

The nineteenth century's "poetic" explanation of Hephaestus' lameness as being a picturesque way of symbolizing the rise and fall of flames is quite unsatisfactory. Neither the uncontrollable volcanic fire which issues from this mighty god's subterranean forges nor the controlled flame of the shops of human metalworkers whom Hephaestus protected lends itself to such rather sentimental interpretation. We must rather seek the answer in this deity's trade or in a physical type originally associated with this trade.

From a god of fire Hephaestus became a god of those trades which used fire, especially blacksmithing and other metalwork. In early days, when the Greeks were barbaric nomads or invading warriors, the hale and hearty among them became the fighters and weapon wielders; the weaker ones, suffering physical defects, were either destroyed soon after birth, or, if allowed to survive, were trained as armorers or artisans for the warriors. Thus boys who were lame but whose arms were strong would be taught blacksmithing or some other such trade. As time went on, of course, and life was less rude, these trades were not limited to the lame. The god, however, who supervised the lame workers in iron or bronze, was cast in the image of his early devotees, and thus he remained.

The case is similar to that of the numerous seers who by tradition are blind, the outstanding example being Tiresias. Surely in the primitive economy of the pre-classical Greeks a blind baby would not have been permitted to survive. Those who occasionally were allowed to live, whether because they were of noble or royal family or for some other reason, would become the seers or shamans of the community, and stories would be developed to show that

blindness to the physical world was in payment for greater light into the world of the spirit.

Another possible explanation for Hephaestus' lameness is that both his function and his appearance represent a physical type distinct from that of the people who invaded Greece in the second millennium B. C. That is, he is based on the early Greek im-

WANT A TEACHING POSITION?

The American Classical League maintains a very inexpensive Teacher Placement Service for teachers of Latin and Greek in school or college. For details of the plan see THE CLASSICAL OUTLOOK for November, 1958 (page 14), or address the American Classical League Service Bureau, Miami University, Oxford, Ohio.

pression of the indigenous population whom the invaders found there and who may have been shorter and swarthier than they and who may have been somewhat bandy-legged. This local population may have been skilled in metalworking techniques unknown to the Greeks or, as conquered people, surely were set to menial tasks, among which would be metalworking and other crafts. In this case the traditional lameness is based not on an actual deformity, but on the slightly different gait or posture of the subject population.

That this explanation is at least plausible and that such a tradition is found elsewhere is attested to by the short and bandy-legged Lapps who figure as magical smiths in Scandinavian legend and the diminutive but powerful dwarfs and trolls who are associated with precious and other metals in German legends and are thought originally to have been non-Germanic indigenes (E. Sykes, *Dictionary of Non-Classical Mythology* [London, 1952], p. 62).

To sum up, Hephaestus is lame because he represents the metalworkers of Greek or indigenous pre-Hellenic nationality, who were in primitive times drawn from the less perfect specimens of manhood.

3) How does it happen that ARTEMIS, a virgin goddess, is frequently referred to as a goddess of childbirth?

Apollodorus (1.4.1) sought to explain this oddity mythologically by relating that Artemis was born first and then, acting as midwife, helped

her mother Leto to give birth to Apollo.

Actually, however, Artemis, like Hera, was originally of the type of pre-Hellenic mother goddesses whose realm was all nature and the earth. Thus, not only was she the Mistress of Wild Beasts (*potnia thērōn*) and ruler of the wild forests in which they roamed, but the earth, in all the stages of the growing cycle, was also her domain. For mortals she was the Triple Goddess: in spring she was the Maiden, in the growing season the fruitful Mother, and in winter the barren Goddess of Death.

With the development of Greek civilization, and especially in myth, she tended to be specialized as the Virgin Huntress, just as Hera became the Goddess of Motherhood and Marriage. But in cult considerable traces of her other functions were retained. Hence her associations with Selene as well as with Hecate and with the truly maternal "Artemis" of Ephesus. In her Roman form, as late as the first century B. C., she is still addressed by Catullus with all her aspects and functions: . . . / *montium domina ut fores / silvarumque virentium / saltuumque reconditorum / amniumque sonantum. / Tu Lucina dolentibus / luno dicta puerperis, / tu potens Trivia et notbo es / dicta lumine Luna* (34.9-16). The poet ends his choral hymn by asking Diana-Artemis even for a good harvest.

4) If the serpent or dragon is so sacred to Ares that when Cadmus slew it he had to atone by serving the god for eight years, can the transformation of CADMUS and HARMONIA into serpents at the end of their lives be considered a kind of final misfortune or punishment, as Ovid (*Met.* 4.563 ff.) indicates?

Two explanations are possible here, both not unrelated. On the one hand, the serpent in Greek and Roman religion is frequently a symbol of the honored dead or of deities of death. Serpents representing the dead hero are frequently reported to appear around his tomb and to have honors paid to them. Therefore the transformation of Cadmus and Harmonia may mean simply that they died and their tombs were honored forever after. Not misfortune or punishment was originally intended, but rather glorification. (See Frazer on Apollodorus, 3.5.4, in the Loeb edition, vol. I, p. 334; also H. J. Rose, *Handbook of Greek Mythology* [London, 1953], p. 186 and note.)

Another possibility is that this incident is one of the many in which people are transformed into animals

such as bears (Callisto, Arcas), deer (Actaeon), etc. In these stories the transformation is usually presented more definitely as a punishment for the offense of a deity. But the animals in question are always sacred to the punishing deity, if they are not the deity himself (or herself) in animal form. The transformation of a mortal into a sacred animal can not, therefore, originally have meant punishment, but glorification or even deification—the hero or heroine becomes one with the god or goddess. With changing religious beliefs, the story still remained, but its meaning was lost or also changed.

If this explanation is correct, the same may be true of the serpent transformation of Cadmus and Harmonia—they returned to the bosom of their god, Ares. The effect is identical: death with divine honors. However, since the serpent even in historical times had the narrower symbolism of honorable death, the first explanation is preferable.



KNOW OF AN OPENING?

The success of the American Classical League's teacher placement service depends upon the extent to which prospective employers are informed about this service. Heads of classical departments and directors of placement bureaus are earnestly requested to refer to the Director of the Service Bureau any prospective employer whose requests for teachers of Latin or Greek they themselves are not able to fill. Teachers in the schools or colleges are also requested to report any vacancies of which they may become aware. For full information about this placement service see *THE CLASSICAL OUTLOOK* for November, 1958 (page 14).

BOOK NOTES

Ancient Mycenae, the Capital City of Agamemnon. By George E. Mylonas. Princeton, N. J.: Princeton University Press, 1957. Pp. viii plus 201. \$7.50.

Classicists who have listened to Professor Mylonas, either in lecture-halls in this country or beside prehistoric graves in his beloved Greece, and who know how stirring, yet how scholarly, are his accounts of archaeological discoveries, will know what to expect in this fascinating book.

The volume is divided into six chapters, under the following headings: "Mycenae: Legends and His-

tory"; "Mycenae and Her Walls"; "The Palace and the Houses of the Citadel"; "Houses and Graves beyond the Citadel"; "Grave Circle A and Its Shaft Graves"; "Grave Circle B and the New Shaft Graves." There is also a list of abbreviations, a glossary, a chronology revised in the light of the most recent discoveries, an excellent bibliography, and an index. A brief preface introduces the book, and a block of eighty-seven illustrations brings it to a close.

The largest portion of the volume is, of course, devoted to the epoch-making discoveries of recent years, many of them made by the author himself. In particular, there is a discussion in considerable detail of the finds in the new Grave Circle B, dating from the seventeenth and sixteenth centuries B.C., with its twenty-four graves, and of the important information which it has afforded on the burial customs of the Mycenaeans of the Middle Helladic period.

Arresting touches in the book are the word pictures of the view from the Citadel (p. 11); of the fire signals of Mycenae (p. 40); of the great Megaron (p. 58); of the "Grave of the Little Princess" (p. 147); even of the gall-stones of the arthritic gentleman in Grave Sigma (p. 157)! Also, we share the author's emotions as he watches candle-bearing tourists peering anxiously down into the underground reservoir (p. 32); as he finds the golden ornaments in Grave Epsilon (p. 142); as he gazes for the first time, by torchlight, into the unique burial chamber of Grave Rho (p. 160); and as he quotes Lucian on the skulls in the world of the dead (p. 176).

Some of the conclusions are as yet admittedly tentative, pending further study of the finds; and a few of the chronological suggestions will probably be challenged. Nevertheless, all students of Greek archaeology will put this book on their "required reading" list, and no lover of things Greek will want to miss it.

—L. B. L.

Alexander the Great and His Time. Second Edition. By Agnes Savill. London: Rockliff [Publishing Corporation], 1956. Pp. xx plus 300. 25s. net.

The life of Alexander continues to appeal to authors and readers. Many persons who abhor war find the study of military tactics and campaigns absorbing. Dr. Savill wishes the reader to share her interest in Alexander as "a man who was successful in battle, who loved the Arts, who respected every form of religion, and

who was the first to advocate the brotherhood of all mankind" (p. v). She is judicious in appraising his actions and his character.

This book consists of two parts. Part I (pp. 1-206) is narrative; Part II (pp. 207-292) has three quite welcome chapters entitled "Character of Alexander," "The City-State (The Polis)," and "Religion and Thought of Ancient Greece." The author has read widely in the literature of her subject and on Greek life in general.

This biography is engagingly written, and the reader feels that he is accompanying Alexander on his travels and campaigns. It contains a bare minimum of footnotes, so that it is especially suitable for high-school libraries. It should supersede biographies written before W. W. Tarn's critical examination of the problems of the Alexander story became available in 1948. His invaluable work is *Alexander the Great*: Vol. I, *Narrative*; Vol. II, *Sources and Studies*. It is with a shock that one learns for the first time that Alexander's reputation had to be rescued from the calumnies of ancient Greek detractors.

Dr. Savill, who is a doctor of medicine, wrote this book in the midst of a busy and useful life. I regret to say that it is marred by blemishes, but I do not think that they affect the reliability of the text.

The book has an erratum slip containing thirteen items, but its brevity is not a virtue, for it disregards all the inconsistencies and errors in the front matter and the Index, and even some in the text. The "List of Books Consulted" has mistakes big and small and is unworkmanlike. "Ichthyopages" (pp. 127, 296) for "Ichthyophagi" will mystify the nonclassical reader, and he will not find "Patidea" (p. 282) on a map. The definite article is often made a part of titles, as it is in "The Clouds" (p. 257), "The Symposium" (p. 282), and "The Iliad" (p. 296). We now have "The Republic" (p. 3), "the Republic" (p. 253), and the "The Republic" p. 298). A dozen words in the Index (which contains some delegated work) are out of alphabetical order, not counting four in wrong positions owing to misspellings. A list of other errors will be sadly sent to the author or the publisher on request.

Perhaps a more generous use of illustrations may be made in a revised edition of this book. Excavations begun at Persepolis in 1931 uncovered the monumental stairways leading to the palace of Darius. They have magnificent reliefs adorning the walls.

There are beautiful pictures of them in the *Illustrated London News*, 182 (1933), 402-406, and 184 (1934), 128-129.

—E. S. McC.

The March Up Country: A Translation of Xenophon's *Anabasis*. By W. H. D. Rouse. Ann Arbor: The University of Michigan Press, 1958. Pp. xiii plus 207. \$3.95.

Before he wrote this book Dr. Rouse, now deceased, had had years of experience with translations as an editor of the Loeb Classical Library, and he himself had translated both the *Iliad* and the *Odyssey*. Though I have long been familiar with Xenophon's thrilling adventure story of the march of the Ten Thousand inland and their perilous retreat, I read this straightforward translation with suspense. I was afraid that the Greeks might not escape from the cabals and the machinations of the Persians and that they might be trapped in the mountain fastnesses of the Carduchi. I marveled at Xenophon's resourcefulness and recalled an evaluation of the *Anabasis* by T. A. Dodge (*Hannibal*, p. 105): "More originality in tactics has come from the *Anabasis* than from any dozen other books." Xenophon tells "a rattling good story," and the translator has captured the simplicity and the spirit of the original.

Xenophon shares with us his interest in everything he saw: the ostriches that spread their wings like sails in running; the tame fish of the river Chalus that the Syrians regarded as gods; the unidentified ruins (of Nineveh), where he saw polished foundation stones full of fossil shells; and the strange manners and customs of the tribes and nations he saw.

The endpapers of this book are excellent maps showing the route of the Ten Thousand, but the caption is inaccurate. It reads: "Route taken by the Greeks in their march up country under Xenophon." Xenophon expressly says (3.1.4) that he accompanied the expedition not as an officer or as a private but as a guest of Proxenus. He had no official connection with the army until after the battle of Cunaxa and the beheading of the Greek captains through the treachery of Tissaphernes.

The translation gives no titles or digests of books to inform the reader what stage of the invasion and retreat is being described, nor do any chapters have any headings. The one-page index of names is perfunctory and all but useless. The reader who wishes to consult a passage again must depend on his bump of locality.

The use of the hyphen in "no-one," which occurs many times, is new to me, and it will puzzle the Greekless reader, who will not guess that it was added because the two English words represent only one Greek word (*oudeis*).

This book is an American edition of a work published in England in 1947. Both the classicist and the general reader will profit by it. We need more models of directness and simplicity in translation.

—E. S. McC.

The Life of Alexander the Great by Arrian. Translated by Aubrey de Sélincourt. ("Penguin Classics," L81.) Baltimore: Penguin Books, 1958. Pp. xvii plus 19-256. 85¢

From his early youth Arrian was as much committed to writing about Alexander the Great (p. 37) as Alexander had been to the profession of arms at a similar period, and we are fortunate that we have such a mature study of Alexander's activities. We are also fortunate in that Arrian digresses occasionally to record manners, customs, and traditions of absorbing interest.

This translation of the *Anabasis of Alexander* reads smoothly and holds the reader's attention, so that one can use it for serious study or enjoy it as an adventure story. Welcome aids are the informative Introduction (pp. ix-xvii) and the running heads on obverse pages, which change to keep pace with the progress of the narrative. An introductory digest of the contents of each book would have proved useful, as would an index.

I offer a snappy salute to the translator's regular use of the military term "in close order" instead of the nontechnical "in serried ranks" and similar expressions in translations of Caesar's *Commentaries*.

A few things in the translation seem subpar to me. Among them are "honour honourably" for *timan* (p. 140), "bad criminal record" (p. 250), "no longer cared a rap" (p. 230), and "the infantry endeavoured to save their skins" (p. 32). One finds little to admire in the character of Darius, but "blew up the bladder of his conceit" (p. 66) needlessly inflates *epairontes* and gives an inapplicable figure.

The title of Arrian's work is *Anabasis of Alexander*, which was obviously intended to echo the name of Xenophon's account of the earlier invasion of the Persian empire. The title was changed without getting Arrian's consent.

Perhaps on rereading classical auth-

ors we should make a greater effort to associate and use passages that are mutually illuminating. Two examples may be cited. Immediately before the battle of Issus Alexander addressed officers of every rank by their names (p. 71), a thing that Caesar did while his legions were hard pressed in a battle with the Belgae (*B. G.* 2.25). The astonishment of the Macedonians on seeing their boats stranded and refloated by ocean tides (p. 211) reminds one of the way high tides in the English Channel took the Romans by surprise (*B. G.* 4.29).

Alexander is still meriting and rewarding attention. It is to be hoped that this light-weight booklet will enable more persons to make or renew his acquaintance.

—E. S. McC.

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For details and application forms, write to:

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**TABLE OF CONTENTS****PREFACE BY THE EDITOR**

- I. CLASSICAL MYTHOLOGY, Roy A. Swanson, University of Minnesota
- II. GREEK LITERATURE IN TRANSLATION, Charles Henderson, Jr.,
University of North Carolina
- III. LATIN LITERATURE IN TRANSLATION, Kevin Guinagh, Eastern
Illinois University
- IV. CLASSICAL DRAMA, Alfred C. Schlesinger, Oberlin College
- V. ANCIENT PHILOSOPHY, Edwin L. Minar, Jr., DePauw University
- VI. GREEK HISTORY, C. A. Robinson, Jr., Brown University
- VII. ROMAN HISTORY, Cedric A. Yeo, Memphis State University
- VIII. ROMAN PRIVATE LIFE, Eugene S. McCartney, University of Michigan
- IX. CLASSICAL ARCHAEOLOGY, Dorothy Burr Thompson, Institute for
Advanced Study, Princeton

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